

What Came After: Figurative Painting in Chicago 1978–1998



ELMHURST ART MUSEUM

This exhibition and program guide is in memory of James Yood (1952–2018)

*What Came After:
Figurative Painting in Chicago 1978–1998*
Organized by Phyllis Bramson

Nicolas Africano
Phyllis Bramson
Susanne Doremus
Richard Hull
Michiko Itatani
Paul Lamantia
Robert Lostutter
Jim Lutes
Tony Phillips
David Sharpe
Hollis Sigler
Eleanor Spiess-Ferris
Ken Warneke
Margaret Wharton
Mary Lou Zelazny

September 14, 2019–January 12, 2020

ELMHURST ART MUSEUM

What Came After is organized in conjunction with a new installation across Elmhurst's museum campus at Elmhurst College's A.C. Buehler Library. This display was organized by Suellen Rocca, one of the original members of the Hairy Who and current Curator and Director of Exhibitions at Elmhurst College. She will give tours of the internationally recognized Chicago Imagist collection and give first-person accounts of Chicago's cultural history, while also providing context and furthering the dialogue about art from Chicago during the 1970s to 1990s.

Sponsored by the Explore Elmhurst Grant Program, with public programming sponsored by Terra Foundation for American Art. Additional support from the Herman and Esther Halperin family, Zolla/Lieberman Gallery in honor of James Yood, and Jim Gillespie in honor of Judy Gillespie.

The organizer would like to especially acknowledge Lal Bahcecioglu, Manager of Exhibitions and Collections at the Elmhurst Art Museum, and Lynne Warren for editing this program guide.

Our deepest gratitude to the collectors who lent work for this exhibition:

Carl Hammer Gallery
The Elmhurst College Art Collection
Vicki Granacki and Lee Wesley
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Private Collection, courtesy of Jean Albano Gallery
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Rockford Art Museum
The Ruttenberg '52 Collection
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John McKinnon, Executive Director

The Elmhurst Art Museum is deeply committed to showing the work of Midwestern artists, so we are thrilled to dig deeper into Chicago's rich cultural history through the exhibition *What Came After: Figurative Painting in Chicago 1978–1998* and its accompanying programs. These efforts build on an ongoing conversation about Chicago Imagism, which has become broadly and internationally known, but remains often misunderstood.

The survey exhibition, robust complementary programs, and this program guide present the artists' voices as well as scholarship by curators and writers—made possible through the support of the Terra Foundation for American Art for which we are thankful. It was through the leadership and vision of artist Phyllis Bramson that this project came to be, and to her we are most grateful. She organized the show, shaped the public lectures, and put together the following texts, all with the goal of providing insight into work produced in Chicago that heretofore has been largely underappreciated. We are thankful to the artists as well as many lenders to the exhibition who helped in furthering this dialogue, as well as the many participants in tours, talks, and other educational activities. Several critical voices have been integral to examining the legacy of the Chicago Imagists and beyond, including curator Lynne Warren and curator/critic Deven Golden. In their texts, the term "Chicago Imagism" is discussed as valuable, yet limiting. Warren's essay "Despite Imagism" will help lead numerous discussions at our public programs. This topic will be addressed in talks by including that by curator Bob Cozzolino, who will ask "What if we purged 'Imagist' and 'Imagism' from how we organize and think about Chicago art?" Lastly, the important contributions by the late art critic James Yood, whose memory the exhibition is dedicated to, is referenced in a chart that delineates stylistic differences within the Chicago School. Yood helped define Chicago art through his dedication to Chicago artists, leaving a legacy that surely will continue to be examined for years to come.

We are also thankful for the strong partnership of Elmhurst College, which has helped to enrich our endeavor. Artist and curator Suellen Rocca worked with us to pair *What Came After* with a newly installed collection display at the A.C. Buehler Library. The College's art collection, primarily focused on the Chicago Imagists, is an extraordinary asset of Elmhurst which also allows for a wider cultural exchange.

The exhibition *What Came After* is generously sponsored by the Explore Elmhurst Grant Program. It is complemented by a host of public programs as well as this guide thanks to the support of the Terra Foundation for American Art. Without their generosity, this project would not have been possible.

At the Elmhurst Art Museum, the entire museum has been involved in this initiative, which includes our staff, art preparators, docents, volunteers, and others such as our Teen Art Council. Our combined efforts, along with that of the numerous artists, lenders, scholars, sponsors, partners, and others all help the museum inspire its community. I'm deeply indebted to everyone's collaboration, goodwill, and dedication.

My Position / Placement / Time

Phyllis Bramson

Several years ago I began to notice that the Hairy Who were once again getting well-deserved attention, and the idea for this exhibition stated to take shape in my mind. Attention paid to the Hairy Who inevitably brought up the Imagists,* and in some articles and exhibitions, I would be mentioned as being an Imagist along with artists such as Robert Lostutter, Richard Hull, and Paul Lamantia. While I willingly accept this application of the term, there were many others who emerged from essentially 1978 to 1998 and were an important part of the Chicago art scene. One of their main champions was the art writer/critic James Yood. He loved the figure and all of its modifications, which had made him a strong advocate. Upon deciding to organize this exhibition, I immediately called Yood, asking if he would co-curate and write an essay for the program guide. In a great loss for our community and what for me was a great sadness he passed away before this could come to fruition. I will always wonder what the show would have looked like had he been part of it. Thus, the exhibition and program guide is in memory of Jim.

The purpose of *What Came After* is not to downplay the importance of the Hairy Who or the Imagists, rather to point out that there was a group of like-minded painters who had not received near the attention given their predecessors. Perhaps the artists included in the exhibition simply represent those I actively followed and had a dialog with. Others who come to mind and could have as easily been included are James Brinsfield, Auste, Mike Zieve, Joanne Carson, Joseph Hilton, and Deven Golden, just to name a few. These artists had no formal collective identity like the Hairy Who, and never showed together as a cohesive group, though some have referred to them as the Chicago School or Post-Imagists. I hope to begin to rectify this lack of identity with *What Came After*. Why is this important? Well, I wish Yood was here to corroborate the notion that while not a formal group, these artists did have impact during the years in question. That the impact was considerably less than that of their predecessors is because of several structural reasons. Two key galleries—Nancy Lurie Gallery and Dart Gallery—that actively supported artists of this time closed just as many were becoming established. And while most attended The School of The Art Institute of Chicago, unlike the Hairy Who, they were not all at SAIC at the same time. These and other factors explored by the two essayists in this program guide give insight into why this period has not been properly recognized. I am grateful to John McKinnon, Executive Director of the Elmhurst Art Museum, for giving me the opportunity to bring together this selection of artists, to William Lieberman for supporting the program guide, and to Jim Gillespie for supporting the exhibition.

*Chief among the artists referred to as Imagists are Roger Brown, Sarah Canright, James Falconer, Ed Flood, Art Green, Philip Hanson, Gladys Nilsson, Jim Nutt, Ed Paschke, Christina Ramberg, Suellen Rocca, Barbara Rossi, Karl Wirsum, and Ray Yoshida

Despite Imagism: Chicago's Rich Figurative Tradition

Lynne Warren

Ever since “Imagism” was first applied to Chicago painters who emerged in the 1960s, the term has been rather freely used to describe any colorful, seemingly playful, distorted figurative style of image-making by Chicago-based artists. Thus the figurative artists who “came after” those initially labeled Imagists—that is, artists who emerged in the late 1970s into the 1980s—were often either saddled with or misrepresented by the term, or given scant sustained attention if their art did not display sufficient qualities in tandem with those of Chicago Imagism.

For a person who initially encounters the term, “Imagism” is downright inscrutable. Even for those who have adopted the term as part of their art historical vocabulary, what “Imagism” actually designates can be hard to grasp.[1] Imagism has thus become a convenient moniker that calls to mind for those with some experience of Chicago certain artists displaying certain formal tendencies and subject matters. These commonalities, however, are sufficiently wide-ranging and subjective as to render the term vague and confusing. Yet, nearly seventy years after it was first coined, Imagism is almost universally used to describe Chicago's figurative painters, both those who emerged in the cheerily named groups—The Hairy Who, The Nonplussed Some, and so on—introduced through exhibitions at the Hyde Park Art Center in the mid-to-late 1960s, as well as a whole range of those “who came after.” When one examines the literature, there are Imagists, second-generation Imagists, and even some claim of a third generation of Imagists.

Writing in 1994, Dennis Adrian, the tireless promoter of the Chicago School, said “...the nature of the Chicago Imagism achievement early in the 1970s had not yet obviously revealed its growing extent and influence.”[2] I would argue the “growing extent” was in no way generated by art historical considerations. Rather, as the terms “Hairy Who” and others had largely been marketing devices, so too the term “Imagism” became a valuable tool in promoting Chicago's home-grown style.[3] As far as influence, there is little doubt the Imagists drew a number of artists to Chicago to study at The School of the Art Institute (SAIC).[4] Many of these artists chose to stay in the city. This residence then gave them home-grown exhibition opportunities.[5] A good thing, but one with unforeseen consequences including, for audiences, term fatigue, and for artists, pigeon-holing and sidelining of their actual achievements.

Further, Adrian's own definitions of Imagism strike down any notion that many artists dubbed second or third generation Imagists were indeed correctly served by the term: “...Chicago Imagism is not a style of unified and consistent form, but rather a style of shared attitude, concern, expressive intention, and emotional climate with some broad commonalities of form.”[6] If by “shared attitudes” Adrian

meant a common world view or educational experience, strangers from highly diverse backgrounds such as characterized those “who came after” certainly wouldn't have this quality. And if “expressive intention” flows from shared art historical and other influences such as the oft-cited folk art and vernacular sources of the Imagists, those who came after had these influences, at best, filtered through Imagism, or were influenced by different vernacular and art historical sources. “Emotional climate”—if such a thing is even quantifiable—is at best vague and variable, dependent on time and place. That almost all the Imagists were Chicago born and raised and attended Junior classes at The Art Institute and received their BFAs at SAIC is a compelling argument there are commonalities despite obvious stylistic differences, and perhaps evidence of a cohesive “emotional climate.” The artists in *What Came After* are almost all non-native—Nicolas Africano from downstate Illinois where he has also lived as an adult; Phyllis Bramson from Wisconsin, Susanne Doremus born in New Jersey; Michiko Itatani born and raised in Japan where she received a very traditional art training; Richard Hull born in Oklahoma; Robert Lostutter born in Kansas; Jim Lutes born and raised in eastern Washington State; Tony Phillips raised in Rochester New York; David Sharpe, from Kentucky; Hollis Sigler born in Gary Indiana and raised in New Jersey; Eleanor Spiess-Ferris born and raised on a small farm in New Mexico; Ken Warneke raised in Milwaukee; Margaret Wharton, born in Virginia. Only Paul Lamantia and Mary Lou Zelazny are Chicago natives. And even beyond the far-flung places from which the artists in *What Came After* derive, many were raised in post-War suburbs and would have experienced a very different upbringing than the working-class urban backgrounds of most of those of the Monster Roster and Hairy Who, et al.[7]

In a 1985 article in the *New Art Examiner*, Jim Yood and Alice Thorsen made insightful observations about the differences between the Imagists and those who came after, citing such things (in the form of a helpful chart) as painterly as opposed to linear technique of the subsequent artists; emphasis on the personal as opposed to the social nature of content; and the emotional immediacy of what they called “new painting,” as opposed to the more humorous and detached attitudes of the Imagists.[8] At the time, some of these artists had been labeled “neo-expressionist,” which the authors note quickly became code for “out-of-towner,” or “agent of the hated New York” styles that those originally dubbed Imagist by Franz Schulze—Monster Roster artists such as Leon Golub or Cosmo Campoli—polemically eschewed. Even more to the point, Thorsen and Yood state these neo-expressionists might be seen as “disloyal to one's roots,” which discloses a strange assumption—that all artists in the expressive figurative lineage of Imagism were Chicago natives or personified the Chicago School because this town's predilection for figurative art had welcomed and sustained them. A point of fact is almost all of these “new painters” were literally out-of-towners, some coming to study as undergrads at SAIC but many with undergraduate degrees from other art schools or universities, such as Hull's BFA from the Kansas City Institute and Sigler's from the

Moore College of Art in Philadelphia, Jim Lutes's BA from Washington State University and Bramson's from University of Illinois, Urbana. Native or no, finding a comfort zone amidst Chicago's figurative tradition became less of a balm as conceptualism and other mainstream forms infiltrated and, by the late 1980s, took over as dominant styles in the art schools, alternative spaces, and fashionable galleries such as Feature, the first to show Jeff Koons and Charles Ray in Chicago. The ascendance of “New York styles” in the mid-1980s also subsumed both painting—perennially derided in the mainstream as outmoded and thus irrelevant—and personal expression in favor of the more fashionable art world interests such as installations and social commentary. Many of the artists in *What Came After* had early in their careers secured prestigious Chicago galleries and several were successfully showing in New York, but this was short-lived as the New York scene became more and more competitive as greater and greater numbers of artists emerged from art schools.[9] Locally, as collecting tastes changed, fewer focused on Chicago-centric collecting, leaving some artists to struggle without galleries and others forced to frequently change galleries as closings, including Phyllis Kind, roiled the local scene.

A good number of the expressive figuration cohort of the 1980s spotlighted by this exhibition have faded in memory. [10] And as much as individual artists may have chafed against being called “second” or “third” generation Imagist, surely association with Imagism has helped sustain the careers of some through more frequent exhibition, especially in museums. But one can't help but think “what might have been” for the “what came after” artists if Chicago had been a little less reliant on Imagism as the marker for important Chicago art and more open to the “Chicago School” as a more inclusive term which examined the varieties of figurative work—from the highly abstracted paintings of Doremus and Itatani to the painterly, modeled representation of Lutes, Phillips, Lostutter, Spiess-Ferris, and Warneke to frenetic collapsing of figure and ground of Hull, Lamantia, and Sharpe to the lyrical assemblage-inspired work of Bramson, Wharton, and Zelazny to the attenuated psychological dramas of Africano and Sigler—each on its own terms within a rich tradition of image-making of which Chicago should be rightfully proud.

[1] For a fuller analysis see my essay “Chicago Imagism: The Derivation of a Term” in *Chicago Imagists*, Madison Museum of Contemporary Art (Wisconsin: Madison Museum of Contemporary Art, 2011).

[2] Dennis Adrian, “Critical Reflections on the Development of Chicago Imagism,” *Chicago Imagism: A 25 Year Survey* (Iowa: Davenport Museum of Art [now Figge Art Museum], 1995).

[3] Besides *Chicago Imagism: A 25 Year Survey* (which among its 28 exhibitors Bramson, Lamantia, Lostutter, and Sigler were included) another important shows outside Chicago which included artists featured in the present exhibition are *Chicago Some Other Traditions*, Madison Art Center, Wisconsin, 1983 and traveling, and *Chicago/Chicago*, Contemporary Arts Center, Cincinnati, 1980 which among its 15 exhibitors Africano, Bramson, Doremus, Hull, and Wharton were included.

[4] By the late 1970s, a good number were on staff, including Jim Nutt, Philip Hanson, Barbara Rossi, and Karl Wirsum as well as long-time stalwart Ray Yoshida.

[5] Locally, such shows as *Distorted Figuration*, Evanston Art Center, 1991, which featured Bramson, Lamantia, Lutes, Sharpe, Spiess-Ferris, and Warneke among its 16 exhibitors, and *The Big Pitcher: 20 years of the abstracted figure in Chicago art*, Hyde Park Art Center, 1983, curated by Deven Golden and Mike Zieve and which included Bramson, Lamantia, Sharpe, Warneke, and Zelazny among 20 exhibitors, and *Surfaces: Two Decades of Painting in Chicago*, 1987, mounted at the Terra Museum when it briefly employed Judith Kirshner as a contemporary art curator. This exhibition of 25 artists included Doremus, Itatani, Lostutter, Lutes, Sigler, Warneke, and Zelazny.

[6] Adrian, *Chicago Imagism: A 25 Year Survey*, p. 3.

[7] The urban-suburban divide that shaped Imagism and what came after has been generally unstudied. In a sidebar titled “The Chicago Style: ‘One of the more original urban accents’” within an article published in *ARTnews* about the São Paulo Biennale in 1974, Franz Schulze argues for the urban style of the Imagists and states, “It has all the bumptious, energetic meanness of the city that spawned it, plus the sense of inward-turned, defensive privacy which that city so often forces its artists to adopt.”[7] He also delves into the urban quality of the Imagism in his book *Fantastic Images* (Chicago: Follett Publishing Company, 1972).

[8] Thorson and Yood, “Who Follows the Hairy Who?” *New Art Examiner*, (March 1985), pp. 31–36.

[9] While some, such as Hull and Wharton, were picked up in the 1970s and '80s by Phyllis Kind Gallery, virtually assuring they would be referred to as Imagists, others showed at Dart, a New York style gallery that closed in 1992 (Bramson, Lutes) or Marianne Deson, who showed a range of national and international artists, which closed in 1995 (Itatani) and CompassRose, a short-lived space in River North.

[10] Those who were frequently showing and receiving press attention in the late 1980s and 1990s included Jim Brinsfield, Janet Cooling, Hannah Dresner, Gary Gissler, Mark Jackson, Michael Hoskins, Linda King, Clare Monaco, and Arnaldo Roche Rabell, among others. Deven Golden, Will Northerner, Darinka Novitovic, Auste Peciura, Michael Zieve and others were associated with a short-lived Punk or New Wave movement that emerged in the late 1970s and was supported by alternative spaces such as West Hubbard and Randolph Street galleries, where it was tied to Chicago's emerging performance scene.

The Last Wave: Figurative Painting in Chicago at the End of the 20th Century

Deven Golden

“The past is a foreign country; they do things differently there.” L.P. Hartley

This exhibition features 15 artists who came to attention in Chicago over 40 years ago and, if we are to understand them properly, we must first lay out both the place and times in which they emerged. Even for those of us who lived it, it is hard to remember now how very different Chicago was in the late 1970s—less tall and shiny downtown, more a grid of gritty, heavily segregated neighborhoods. The buoyant optimism that had defined most of the 1960s had become undone by the end of the decade through a series of horrible events—the assassination of Martin Luther King, Jr. and Robert Kennedy, the 1968 Democratic Convention and police riots, the Chicago Seven trial, and then Watergate—that had left a darkened culture in their wake. It is not surprising, therefore, that the artists who developed during this time, and who are the focus of this exhibition, often display imagery significantly more fraught than the artists who came before.

And while we acknowledge and reference the Chicago artists whom the artists in this exhibition “came after,” it is also important to our understanding to remember how exceedingly localized culture was at this time. Artists developed their ideas submerged in a dialogue with the artists and artwork *they could actually see*. For although this was to irrevocably change during the time period covered by this exhibition, at the time the artists in *What Came After: Figurative Painting in Chicago 1978–1998* were emerging, art magazines and globe trotting collectors had not yet made art an international commodity. More significantly, the Internet, which for good or bad eventually destroyed all sense of locality by the new millennium, was in 1978 still only an idea circulating among a roomful of people at DARPA[1]. In short, while we were at the cusp of the world we live in today, art movements in the 1970s were still for the most part generated locally, and people would often refer to them in that way: the San Francisco Bay Area artists, the London School, the New York School, and of course, the Chicago School, which thanks to art critic Franz Schulze’s 1972 book *Fantastic Images: Chicago Art Since 1945*, is known by many today as Chicago Imagism.

Aesthetically, and despite its being well documented, many people can still find Chicago Imagism to be a vague concept. This might be because our attention is drawn to the eccentricities of the individual artists rather than the underlying ideas informing their work. Or perhaps it is because we mistakenly take one of the smaller groups, such as the Hairy Who, to represent the entirety rather than seeing the larger picture. Or maybe it is simply because the Chicago School’s

strong emphasis on developing a unique personal imagery interferes with our standard notions of identifying groups. Whatever the reasons, the general lack of clarity concerning the underlying philosophy requires that we take a moment to understand what ideas the artists in this current show share among themselves as well as the Chicago artists they followed.

Let’s start with two big and intertwined ideas of the Chicago School: art should be accessible and have something to say to everyday people and that, true to the American ideal, stories about the lives of these people are worth telling. This is an anti-elitist narrative, one interested in the travails and inner life of individuals. What follows from this is a general avoidance of pure abstraction in favor of more accessible representational images, most often figures. That the identifiable images created are nonetheless abstracted, often heavily so, reflects these artists’ view of the artwork as a form of psychological portraiture, reflecting on both the subject and the maker. This, in turn, leads to a belief that development of a unique vision is critical. Drawing, with its intimacy, directness, and approachability, is understood to be the simplest way to realize the artist’s personal vision. The combination of these ideas—accessibility, psychology, individuality, and intimacy—is the bright thread weaving through the works of the post-WWII Chicago School. This includes, among others, the first generation, known as the Monster Roster, comprised of the artists H.C. Westermann, Leon Golub, June Leaf, Evelyn Statsinger, Nancy Spero, Irving Petlin, Cosmo Campoli, Dominick Di Meo, Don Baum, and Seymour Rosofsky. It includes the second-generation artists of the sixties who, organized into shows by Don Baum at the Hyde Park Art Center, comprised of the artists Art Green, Gladys Nilsson, Jim Nutt, Jim Falconer, Suellen Rocca, Karl Wirsum, Roger Brown, Ed Paschke, Christina Ramberg, Barbara Rossi, Phil Hanson, Ed Flood, Ray Yoshida, Sarah Canright, and more. And it includes the artists in *What Came After*, whom despite their differences are, like their predecessors, involved in the same Chicago School conversation.

So even as we appreciate that the artists in *What Came After* are individuals on their own path, we can also be cognizant of this larger dialogue in which they are all participants. **Hollis Sigler**, who came to The School of The Art Institute of Chicago MFA program as a photo-realist, found in the Chicago School the tools to reject that style completely in pursuit of a deceptively primitive technique and dream-like subject matter with a decidedly female perspective. A female perspective, albeit with very different visual vocabularies, informs the works of **Phyllis Bramson**, whose cast of silent actors and assembled objects appear engaged in some eternal Noh play, and **Eleanor Spiess-Ferris**, whose surreal compositions speak of disappointment and loss. Continuing in the world of dreams, but from a male perspective, is **Tony Phillips**, whose soft rendering of figures and landscape belies the anxiety hidden beneath. The struggle with anxiety and male isolation plays a large role in **Nicolas Africano’s** unsettling work, which like much Chicago art from this period is somehow simultaneously raw and elegant. **Robert**

Lostutter, who merges the intimacy of drawing with a high-temperature painting palette, and addresses themes similar to Africano, subtly references the work of Richard Lindner, whose formal inventiveness and sexual overttness makes him another touchstone for the Chicago School.

Indeed, one can again see hints of Lindner, along with an architectonic approach to composition that brings to mind second generation Imagist Roger Brown, in the more geometrically abstract work of **Richard Hull**, who makes use of a wax ground to highlight the touch granted by drawing in his own paintings. Incorporating the psychology afforded by formal abstraction is a major component of Hull’s work, as it is to differing degrees in the paintings of **David Sharpe**, who manages to pay homage to both Miró and Giotto in his playful yet mysterious tableaux. Increasing the role of abstract imagery in their works, but without abandoning the figure, we find **Paul Lamantia’s** hallucinatory scenes of wanton abandon writ large, and **Jim Lutes’s** hapless down-and-out protagonists struggling to maintain their own existence. The figure is nearly, but not quite, lost altogether in the overall nether space abstractions of **Susanne Doremus**, who makes discreet use of hand-cut linoleum stamps for paint application to increase the viewer’s awareness of the artist’s touch, while **Michiko Itatani** places her figures, colossi in battle against themselves, in an atomized realm that seems to be more phantom-zone than landscape.

The figure remains, but the integrity of the body is called into question in the hybrid painting/collages of **Mary Lou Zelazny**, where the identity of the characters depicted is defined as much by their materialistic desires as it is by their shadowy visages. Fragmentation is also a subtext, along with allusions to facades and hidden identities, in the mute partial portraits of **Ken Warneke**. Going a step further, seeming to dissolve in toto the distinction between personhood and object, **Margaret Wharton** completely dismembers wooden chairs only to reassemble them into fanciful personages that, while evoking a clear psychic identity, never leave their previous utilitarian identity fully behind.

To a lesser or greater extent, then, the 15 individuals in this exhibition represent a cross-section of the large group of artists working in Chicago to incorporate and synthesize the ideas of the Chicago School, or break free from its perceived constraints, even as the very idea of local movements was, with the approaching new century, coming to an end. That all of the works in *What Came After: Figurative Painting in Chicago 1978–1998* appear as vital and rewarding today as they did when they were made tells us something about the strength of art. That the time they were made, although well within the lifetime of many of us, now appears so very distant tells us something about ourselves.

[1] The Defense Advanced Research Projects Agency (DARPA) is an agency of the United States Department of Defense responsible for the development of emerging technologies for use by the military.



Nicolas Africano
Myself Was Taken From Me, 1983
The Ruttenberg '52 Collection

checklist no. 1



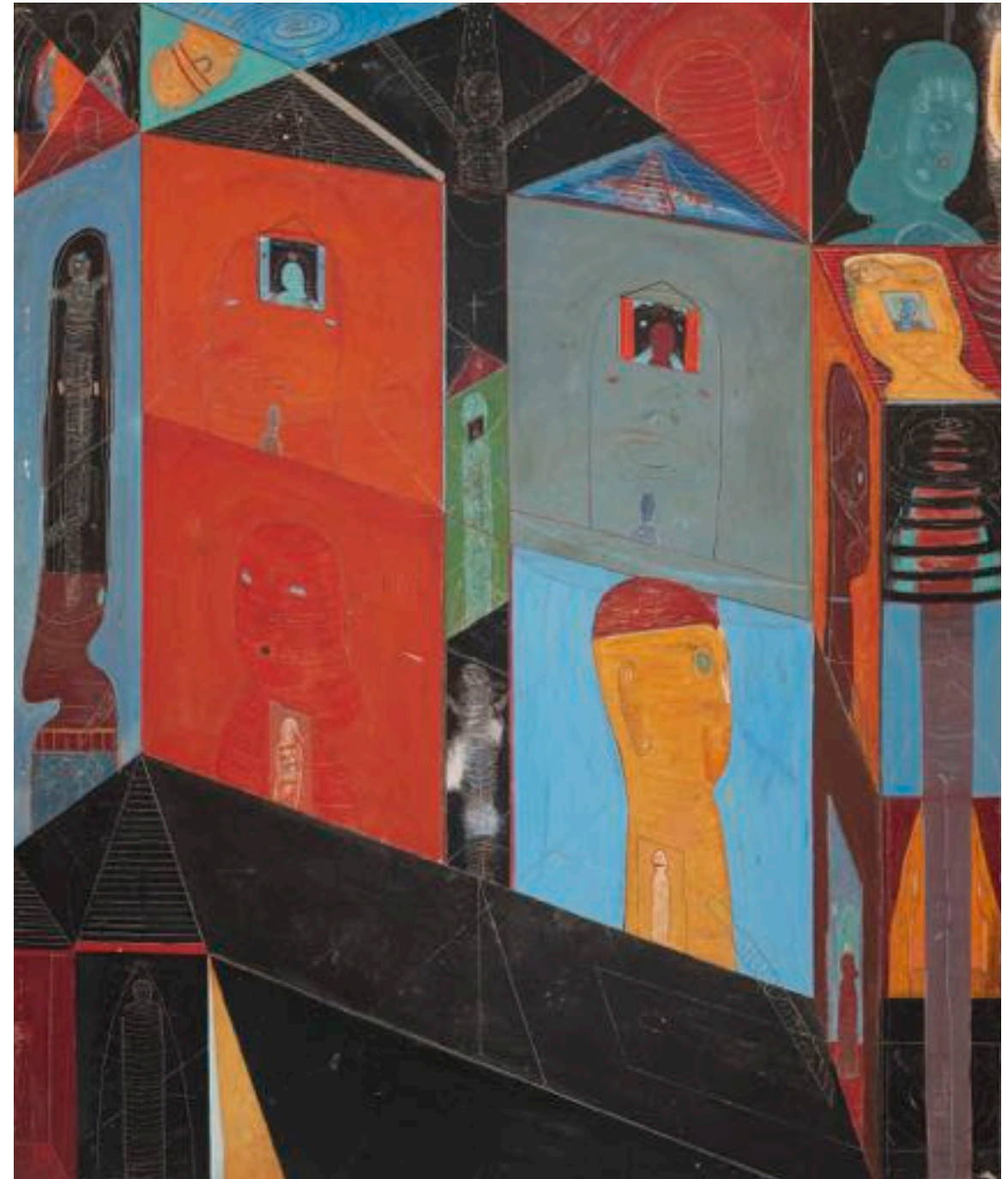
Phyllis Bramson
Acts of Ardor, 1984
The Elmhurst College Art Collection

checklist no. 3



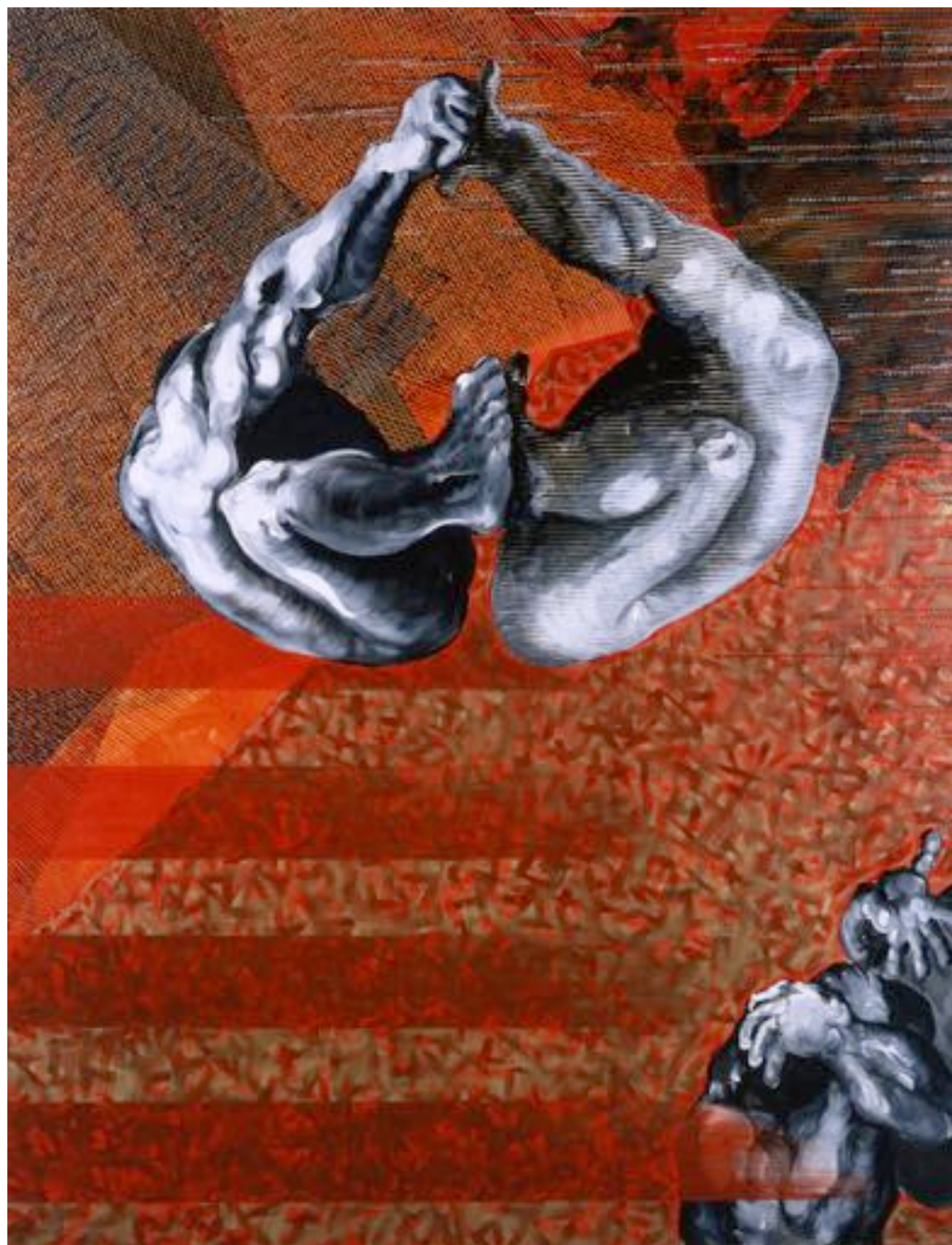
Susanne Doremus
Landscape with Fern, 1983
Courtesy of the artist and Zolla/Lieberman Gallery

checklist no. 5



Richard Hull
Ding Dong, 1982
Collection of Eric Thompson

checklist no. 7



Michiko Itatani
Untitled from High-point Contact A-2, 1991
Lent by the artist

checklist no. 9



Paul Lamantia
False Prophets, 1991
Lent by the artist

checklist no. 11



Robert Rauschenberg
Starlings in Late Afternoon, 1986
Illinois Legacy Collection, Illinois State Museum,
Partners in Purchase-Illinois Arts Council and Dart Gallery, Chicago

checklist no. 13



Jim Lutes
Desert Boy, 1995
William Lieberman Collection

checklist no. 15



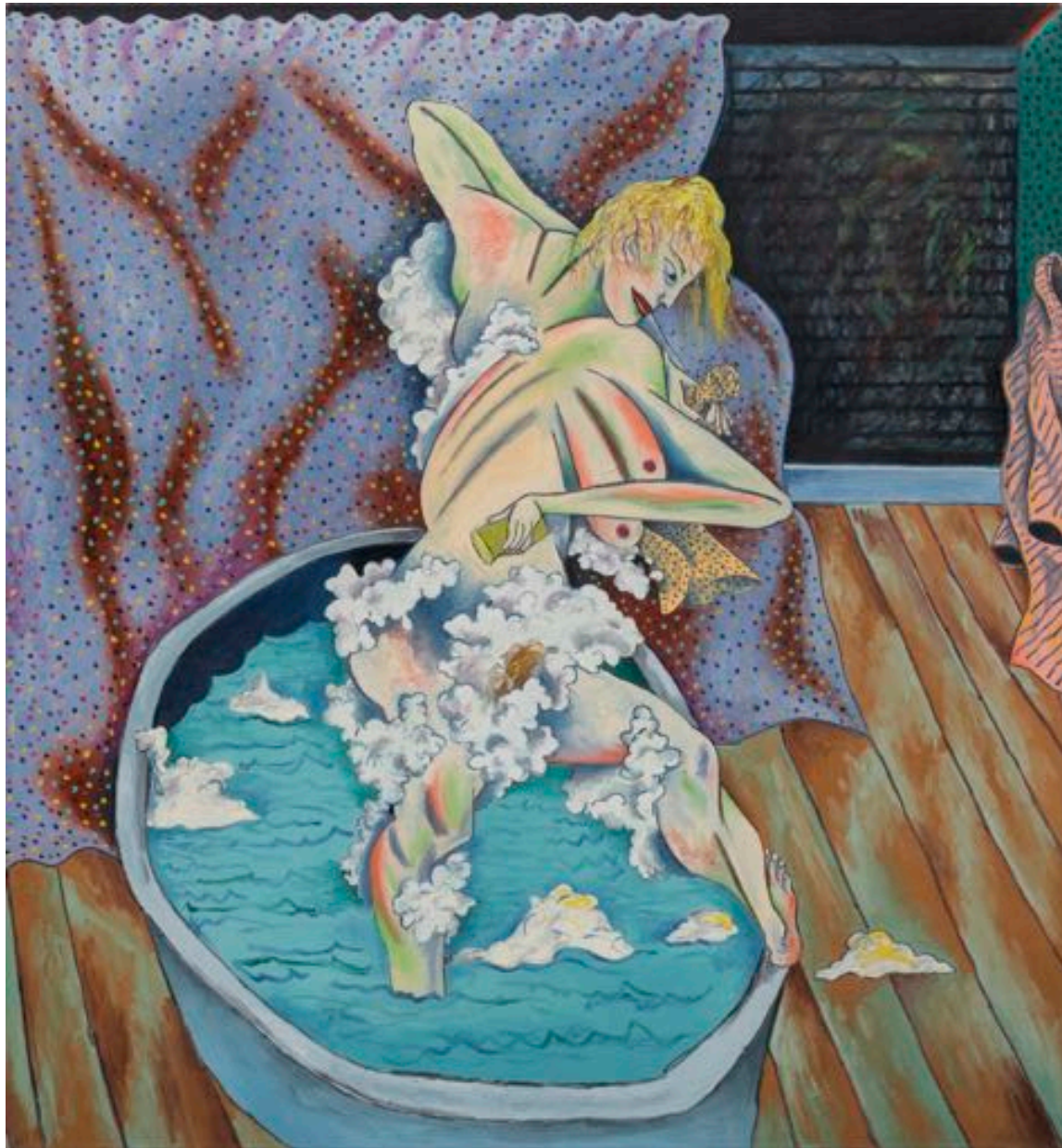
Tony Phillips
Through the Looking Glass, 1995
Collection of David and Judith Sensibar

checklist no. 17



Hollis Sigler
Comes the Day of Reckoning, 1985
Collection of Vicki Granacki and Lee Wesley

checklist no. 19



David Sharpe
The Bath, 1981
Courtesy: Paddor Trust

checklist no. 21



Eleanor Spiess-Ferris
Plastic Pears, 1984
Lent by the artist

checklist no. 23



Ken Warneke
Untitled (P. R. II), 1996
Courtesy of Carl Hammer Gallery

checklist no. 25



Margaret Wharton
General Nonsense, 1981
Private Collection, Courtesy of Jean Albano Gallery

checklist no. 27

Exhibition Checklist



1. Nicolas Africano (American, b. 1948)
Myself Was Taken From Me, 1983
Acrylic, oil, and magna on canvas, 80 x 56 in.
The Ruttenberg '52 Collection
2. Nicolas Africano (American, b. 1948)
Madame Butterfly, 1976-78
Acrylic and oil wire mounted on painted canvas, overall: 36 x 36 in.
The Ruttenberg '52 Collection
3. Phyllis Bramson (American, b. 1941)
Acts of Ardor, 1984
Oil on canvas, 60 x 72 in.
The Elmhurst Art College Art Collection
4. Phyllis Bramson (American, b. 1941)
Decoys, 1989
Oil on canvas, 84 x 72 in.
Courtesy of the artist and Zolla/Lieberman Gallery
5. Susanne Doremus (American, b. 1943)
Landscape with Fern, 1983
Oil, graphite, oil stick on canvas, 55 x 68 in.
Courtesy of the artist and Zolla/Lieberman Gallery
6. Susanne Doremus (American, b. 1943)
Opera, 1993
Oil and pencil on canvas, 72 x 90 in.
Courtesy of the artist and Zolla/Lieberman Gallery
7. Richard Hull (American, b. 1955)
Ding Dong, 1982
Oil and wax ground on canvas, 72 x 60 in.
Collection of Eric Thompson
8. Richard Hull (American, b. 1955)
Lock it or Lose It, 1982
Oil and wax ground on canvas, 48 x 60 in.
Collection Rockford Art Museum, Illinois, USA,
Gift of Loren and Joshua Simons
9. Michiko Itatani (American, b. in Japan, 1948)
Untitled from High-Point Contact A-2, 1991
Oil on canvas, 100 x 78 in.
Lent by the artist
10. Michiko Itatani (American, b. in Japan, 1948)
Untitled from High-Point Contact, 1990
Oil on canvas, 72 x 48 x 60 in.
Lent by the artist
11. Paul Lamantia (American, b. 1938)
False Prophets, 1991
Oil on canvas, 60 1/2 x 70 1/4 in.
Lent by the artist
12. Paul Lamantia (American, b. 1938)
Hollywood Sacrifice, 1995
Oil on canvas, 66 x 75 in.
Lent by the artist
13. Robert Lostutter (American, b. 1939)
Starlings in Late Afternoon, 1986
Watercolor on paper, 20 1/2 x 17 1/2 in.
Illinois Legacy Collection, Illinois State Museum, Partners in
Purchase-Illinois Arts Council and Dart Gallery, Chicago
14. Robert Lostutter (American, b. 1939)
Untitled Study (double portrait for Trader), 1996
Watercolor on paper, 4 x 13 1/4 in.
The Elmhurst Art College Art Collection
15. Jim Lutes (American, b. 1955)
Desert Boy, 1995
Egg tempera on canvas, 37 x 49 in.
William Lieberman Collection
16. Jim Lutes (American, b. 1955)
The Dependent, 1988
Oil on linen, 34 3/4 x 28 3/4 in.
Collection of Vicki Granacki and Lee Wesley
17. Tony Phillips (American, b. 1937)
Through the Looking Glass, 1995
Oil on canvas, 21 x 41 in.
Collection of David and Judith Sensibar
18. Tony Phillips (American, b. 1937)
The Space Between, 1993
Oil on canvas, 48 x 58 in.
Lent by the artist
19. Hollis Sigler (American, 1948-2001)
Comes the Day of Reckoning, 1985
Oil on canvas with painted frame, 50 x 62 in.
Collection of Vicki Granacki and Lee Wesley
20. Hollis Sigler (American, 1948-2001)
It Keeps Her Going, 1991-92
Oil on canvas with painted frame, 53 x 66 in.
Collection of Rockford Art Museum, Illinois, USA
Gift of Francis and June Spiezer
21. David Sharpe (American, b. 1946)
The Bath, 1981
Oil on canvas, 72 x 66 in.
Courtesy: Paddor Trust
22. David Sharpe (American, b. 1946)
Untitled, 1980
Oil on canvas, 72 x 72 in.
Courtesy Carl Hammer Gallery
23. Eleanor Spiess-Ferris (American, b. 1941)
Plastic Pears, 1984
Oil on canvas, 54 x 72 in.
Lent by the artist
24. Eleanor Spiess-Ferris (American, b. 1941)
Tears, 1989
Oil on linen, 30 x 30 in.
Lent by the artist
25. Ken Warneke (American, b. 1958)
Untitled (P. R. II), 1996
Oil and acrylic on plywood, 18 x 18 in.
Courtesy of Carl Hammer Gallery
26. Ken Warneke (American, b. 1958)
Untitled (#LA), 1996
Oil and acrylic on plywood, 18 x 18 in.
Courtesy of Carl Hammer Gallery
27. Margaret Wharton (American, 1943-2014)
General Nonsense, 1981
Mixed media, approx. 60 x 24 x 8 in.
Private Collection, Courtesy of Jean Albano Gallery
28. Margaret Wharton (American, 1943-2014)
Leopatra, 1982
Mixed media, approx. 70 x 24 x 17 in.
Collection of Annette Turov, Courtesy of Jean Albano Gallery
29. Mary Lou Zelazny (American, b. 1956)
The Endless Task, 1994
Acrylic, oil, collage on canvas, 60 x 38 in.
Courtesy of the artist and Carl Hammer Gallery
30. Mary Lou Zelazny (American, b. 1956)
The Slumber Party, 1991
Acrylic, oil, collage on canvas, 55 1/2 x 89 in.
Courtesy of the artist and Carl Hammer Gallery

Mary Lou Zelazny
The Slumber Party, 1991
Courtesy of the artist and Carl Hammer Gallery

checklist no. 29

	IMAGISM	NEW PAINTING
ATTITUDE	cool, ironic detached, humorous analytical	emotional immediacy committed, involved introspective, moral seriousness
TECHNIQUE	linear flatly painted scrupulous finish attention to detail calculated; idea precedes process	painterly textural; scumbled, malerisch records process of creation purposeful ambiguity evolves, receptive to accident, chance effects
CONTENT/ THEMES	social contemporary urban life images from popular culture sex, violence, menace	personal primal fears, anxieties, impulses and desires mythic, autobiographical images sex, violence, menace
COMPOSITION	closed emphasis on pattern decorative appeal scale of figures small in relation to picture area	open emphasis on painterly effects primacy of emotion figure fills picture area
SPACE	claustrophobic, flattened	expansive, infinite recession
SETTING	specific, identifiable man-made, architecturally defined	non-referential, ambiguous nature; occasional introduction landscape elements
COLOR	light palette, dominated by primaries color areas circumscribed by line	dark palette, dominated by neutrals color areas loosely described

List created by James Yood and Alice Thorson, 1985, reprinted from "Who Follows the Hairy Who?" *The Essential New Art Examiner* (Dekalb: Northern Illinois Press, 2011), p. 154

Public Programs

Public programs sponsored by the Terra Foundation for American Art. All events free with museum admission.

Panel Discussion: Despite Imagism

Saturday, September 14 | 1:30 PM

Presenters include artist Phyllis Bramson, curator Lynne Warren, curator/critic Deven Golden, and artists Richard Hull, Susanne Doremus, and Jim Lutes.

Family Day

Saturday, September 28 | 1-4 PM

Children and parents are invited to participate in hands-on activities inspired by the current exhibition. Available to all ages.

Family Day

Monday, October 14 | 1:30 PM

Children and parents are invited to participate in hands-on activities inspired by the current exhibition. Available to all ages.

Tour of Elmhurst College's Chicago Imagist collection with Suellen Rocca

Saturday, October 19 | 1:30 PM

See the newly reinstalled Elmhurst College Chicago Imagist collection with an exclusive tour by Suellen Rocca, one of the original members of the Hairy Who and current Curator and Director of Exhibitions at Elmhurst College.

Lecture: What is Chicago Imagism?

Saturday, November 2 | 1:30 PM

Join us for a talk about Chicago Imagism and its legacy by art critic, curator, and essayist Deven Golden. This talk will look at the artist dialogue that led up to this period, what followed, and how things irrevocably changed as the 20th century came to an end.

Tour of Elmhurst College's Chicago Imagist collection with Suellen Rocca

Saturday, November 9 | 1:30 PM

See the newly reinstalled Elmhurst College Chicago Imagist collection with an exclusive tour by Suellen Rocca, one of the original members of the Hairy Who and current Curator and Director of Exhibitions at Elmhurst College.

Lecture: Against Imagism

Saturday, November 23 | 1:30 PM

Curator Robert Cozzolino will address questions such as: Where did the Imagist term come from? What has it done? What if we purged "imagist" and "imagism" from how we organize and think about Chicago art?

Exhibition Tour

Saturday, January 11 | 1:30 PM

Led by Phyllis Bramson the organizer of *What Came After: Figurative Painting in Chicago 1978-1998*

ELMHURST ART MUSEUM

150 South Cottage Hill Ave, Elmhurst, Illinois 60126

630.834.0202

elmhurstartmuseum.org

open Tuesday - Sunday 11AM - 5PM

closed Monday